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CAMERA SCRIPT

A.B.C. TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.

977 - 3252

CALLAN (No. 14)

Prod. No. 1923 "DEATH OF A HUNTER"(W.T.) VTR/ABC/7725

by

MICHAEL WINDER

Designed by
NEVILLE GREEN

Associate Producer
JOHN KERSHAW

Produced and directed by
REGINALD COLLIN

TEDDINGTON STUDIO 2

CAMERA REHEARSAL:	From 1000 - Wednesday July 10th '68
V.T.R.	2015 - 2130 - Wednesday July 10th '68
TRANSMISSION:	T.B.A.
DURATION:	46'25" + 2 COMMERCIAL BREAKS

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C A S T

Callan	Edward Woodward
Hunter	Derek Bond
Hunter Impostor	Norman Wooland
Meres	Tony Valentine
Lonely	Russell Hunter
Sir John Harvey	John Wentworth
Susanne	Barbara Leigh-Hunt
Haynes	Derek Waring
Kenny	Terry Scully
Andrews	Michael Meacham
Hunter's Secretary	Lisa Langdon
Striker	John Flanagan

****

P R O D U C T I O N

Production Assistant	Mary Morgan
Floor Manager	Harry Locke
Stage Manager	Aileen Vernon
P.A. Timer	Paddy Dewey
Make up Supervisor	Mimi Kimmins
Wardrobe Supervisor	Jane Robinson
Call Boy	Richard Mervyn
Technical Supervisor	Dell Randall
Lighting	Brian Turner
Cameras	Dave Hughes
Sound	Peter Sampson
Racks	Bill Marly
Vision Mixer	John White-Jones
Grams	Vic Finch or Tony Morley

****

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STUDIO SCHEDULE

Camera rehearsal	1000 - 1315
Lunch	1315 - 1415
Camera rehearsal	1415 - 1645
Line up/Makeup	1645 - 1730
Dress Run/Notes	1730 - 1830
Supper	1830 - 1930
Line up/Makeup	1930 - 2015
V.T.R.	2015 - 2130

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CALLAN: (No. 14) DEATH OF A HUNTER (W.T.) Prod. No. 1923
V.T.R. 10th July '68
Teddington Studio 2

S C E N E B R E A K D O W N

Scene	Location	Time	Characters	Cameras	Sound	Shots	Pages
43.	Lonely's Flat	DAY 8 DAY	Callan	2L	A.5	1	1
			STOP TAPE				
49.	INT. Hunter's Office	DAY 8 DAY	Callan Hunter Meres	1B/J 2K 3B T'C	C.1 A.2	2-8	2-3
			STOP TAPE				
49. ALT.	INT. Hunter's Office	DAY 8 DAY	Callan Hunter Meres	1 B/J 3B 4B T'C	C.1 A.2	9-17	4-5A
			STOP TAPE				
15.	INT. Meres' Bedroom	DAY 2 NIGHT	Meres	1F	A.3	18-19	6
			STOP TAPE				
17.	INT. Empty Room	DAY 2 NIGHT	Haynes Meres	1G 2F	C.2	20-21	7
			TAPE RUN				
24.	INT. Hunter's Office	DAY 3 DAY	Hunter Meres	1H 2H 4C T'C	C.1 GRAMS.	22-28	8-9
			STOP TAPE END OF PART 1				
27.	INT. Lonely's Flat	DAY 3 DAY	Lonely	2J	A.5	29	10
			TAPE RUN				
28.	INT. Hunter's Office.	DAY 3 DAY	Hunter Meres Sir John	1B 2K 3C 4C	C.1	30-41	10-11

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Scene	Location	Time	Characters	Cameras	Sound	Shots	Pages
29.	INT. Lonely's Flat	DAY 3 DAY	Lonely	4J	A.5 FX.	42	11/12
34.	INT. Hunter's Office	DAY 6 NIGHT	Hunter Meres Liz. (V/O) TAPE RUN	1J 2H 3B	C.1	43-53	12-14
39.	INT. Lonely's Flat	DAY 8 DAY	Meres Lonely TAPE RUN	1K 2M	A.5 FX.	54-62	15-17
44.	INT. Hunter's Office	DAY 8 DAY	Hunter Meres TAPE RUN	1B 2N 3B	C.1	63-68	18
4.	INT. Hunter's Office	DAY 2 DAY	Callan Hunter	1B 2B 3B 4B	A.2 C.1	69-83	19-20
			TAPE STOP				
2.	INT. Striker's Bedsitter	DAY 1 DAY	Susanne Kenny Striker TAPE RUN	1A 2A 3A 4A	A.1 B.1	84-93	20A-21
5.	INT. Striker's Bedsitter	DAY 2 DAY	Susanne Kenny Striker	3D 4D	B.2	94-96	22
6.	INT. Empty Room	DAY 2 NIGHT	Callan Hunter	1D	C.2	97	22
7.	INT. Striker's Bedsitter/INT. Empty Room	DAY 2 NIGHT	Hunter V/O Callan V/O Susanne Kenny Striker	1D 3E 4E	C.2 DISTORT	98-101	22-24

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Scene Breakdown Cont'd .....
CALLAN: No. 14
V.T.R. 10th July '68

Scene	Location	Time	Characters	Cameras	Sound	Shots	Pages
9.	INT. Striker's Bedsitter	DAY 2 NIGHT	Susanne Striker Kenny	4E	B.2	102	24-25
10.	INT. Empty Room	DAY 2 NIGHT	Callan Lonely	2D 3E	C.2	103-106	25-26
10A.	EXT. Window	DAY 2 NIGHT	Lonely	1E 2C	A.3	108-110	26-27
11.	INT. Striker's Bedsitter	DAY 2 NIGHT	Lonely	3D	B.1 FX.	111	27
12.	INT. Empty Room	DAY 2 NIGHT	Callan TAPE RUN	1C	C.2	112	27
13.	INT. Striker's Bedsitter	DAY 2 NIGHT	Lonely Striker (dead)	1A 3J 4A	B.1 FX.	113-114	27
14.	INT. Empty Room	DAY 2 NIGHT	Callan Lonely TAPE RUN	1C 2D	A.4 C.2	115-118	28
18.	INT. Empty Room	DAY 3 DAWN	Callan Meres Haynes 2 Special Branch Men TAPE RUN	1D 2G 3F/G 4G	C.2	119-135	29-30
22.	INT. Empty Room	DAY 3 DAY	Lonely	1D 2D 3A	A.4 C.2	136-138	31

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SCENE 43. DAY 8. DAY

LONELY'S FLAT

1. F/U 2L — BOOM A 5

M.S. Callan at door.
Crab R. with him to
C.U. with gun.
PUSH IN to T.C.U.

T A P E S T O P Cam. 2 to K

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SCENE 49. DAY 8. DAY.

INT. HUNTER'S OFFICE.

F/U
2. CUT 3B — BOOMS C1/A2
M.S. Hunter working at desk

3. CUT 1B
2-shot.
Hunter L.fg.
Callan R.bg.
ZOOM IN to C.U. Callan

HUNTER A: Callan!

T A P E R U N

---

4. F/U 3
M.S. Hunter - for death

5. CUT 1
a/b
Hold Callan R.fr.
See Meres C.bg.
Callan forward into C.U. and away into 2-shot.
Crab R. with Meres to frontal 2-shot.

MERES: Callan! Callan! Don't!

Why, Callan - why ?

CALLAN: Hunter ... going to kill Soviet President ... on arrival. /

6. CUT 1J
C.U. Meres

MERES: Are you mad? The President went home three days ago - you've been missing a month. /

7. CUT 2K
C.U. Callan

CUT T'C — T'C Music
16 mm. End film.
R.T.

Cam. 1 next, shot 8 & T'C SCANNER for Caption Sequence.

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8. CUT 1 (Cap. pos.) GRAMS: Theme to end
Caption: BRICK WALL -
20 x 16

SUPER CAPTION SCANNER

1. Callan *
EDWARD WOODWARD *

2. Meres *
ANTHONY VALENTINE *

Lonely *
RUSSELL HUNTER *

3. Hunter *
DEREK BOND *

4. Hunter Imposter *
NORMAN WOOLAND *

Sir John Harvey *
JOHN WENTWORTH *

5. Susanne *
BARBARA LEIGH-HUNT *

Haynes *
DEREK WARING *

6. Kenny *
TERRY SCULLY *

Andrews *
MICHAEL MEACHAM *

7. Hunter's Secretary *
LISA LANGDON *

Striker *
JOHN FLANAGAN *

8. Agents *
DAVE CARTER *
BARRIE FLETCHER *
TONY LEARY *

9. Series created by *
JAMES MITCHELL *

10. Associate Producer *
JOHN KERSHAW *

11. Designed by *
NEVILLE GREEN *

12. Produced and directed by *
REGINALD COLLIN (hold for 15")

F A D E S O U N D & V I S I O N

THAMES SLIDE TO BE
ADDED ON TRANSMISSION.

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CLOCK:
VTR/ABC/7725 Pt. 3

SCENE 49. DAY 8. DAY.

INT. HUNTER'S OFFICE

A L T E R N A T I V E E N D I N G

9. F/U 3B — BOOM C1/A2
M.S. Hunter working at desk

10. CUT 1B
2-shot
Hunter L.fg./Callan R.bg. HUNTER A: Callan!
ZOOM IN to C.U. Callan

TAPE RUN

---

11. F/U 3
M.S. Hunter - for death

12. CUT 1
a/b
Hold Callan R.fr.
See Meres C.bg.
Callan forward into
T.C.U. and away into MERES: Callan! Callan! Don't!
2-shot.
Crab R. with Meres to
frontal 2-shot.

TAPE RUN Cam. 1 to J.

---

13. F/U 3B
M.S. Callan for shot

TAPE RUN

Cam. 1 next. shot 14

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14. F/U 1J
M.S. Meres being hit

TAPE RUN

---

15. F/U 1J
2-shot Callan L.fg./
Meres R.bg.

16. CUT 4B
2-shot Meres into chair.
Let Callan enter shot L.
and close to tight 2-shot.

MERES: Why Callan. Why ?

CALLAN: Hunter ... going to kill Soviet President ... on arrival.

MERES: Are you mad ? The President went home three days ago - you've been missing a week.

PUSH IN to C.U. Callan

CUT T'C T'C
16 mm End Film Music
R.T.

17. CUT 1 (Cap. pos.) GRAM
"BRICK WALL" Cap. (16 x 20) Theme to en

SUPER CAPTIONS SCANNER:

1. Callan
EDWARD WOODWARD

2. Meres
ANTHONY VALENTINE

Lonely
RUSSELL HUNTER

Cont'd over .....

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3. Hunter
DEREK BOND

4. Hunter Imposter
NORMAN WOOLAND

Sir John Harvey
JOHN WENTWORTH

5. Susanne
BARBARA LEIGH-HUNT

Haynes
DEREK WARING

6. Kenny
TERRY SCULLY

Andrews
MICHAEL MEACHAM

7. Hunter's Secretary
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REGINALD COLLIN (hold for 15")

STOP TAPE

Tony Valentine to chan
2 to E: 1 to F

CLOCK NO. VTR/ABC/7725 Pt. 4

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BOOM
A 3

SCENE 15. DAY 2. NIGHT.

INT. MERE'S BEDROOM

18. CUT 1F
M.S. Meres in bed.

SFX.
Telephone
Bell

MERES: Meres.

O.B. HUNTER B: Charlie here.

---

19. CUT 2E (as he turns to cam. MERES: Morning Sir. Yes Sir. (PAUSE) /
T.C.U. MERES
Do what?

O.B. HUNTER B: Let's hope that does the trick.

TAPE STOP Tony Valentine to change
1 to G: 2 to F: 4 to C

CLOCK NO. VTR/ABC/7725 Pt. 5

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SCENE 17. DAY 2. NIGHT.

INT. EMPTY ROOM

20. F/U 2F
L.S. down passage.
See Meres at door.
Haynes R. of fr.

HAYNES: Mr. Meres?

21. CUT 1G
4-shot

Haynes - Section Three. Did your executive .....?

Pan them up stairs and out of shot - hold bannister rail.

MERES: Hunter told me your Section were handling this case ... that I was to meet you here and co-operate. Is he upstairs?

HAYNES: You will be in charge, of course. Unofficially.

MERES: Get it over with, then.

TAPE RUN (Edit point) 1 to H

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SCENE 24. DAY 3. DAY.

INT. HUNTER'S OFFICE.

22. F/U 1H
M.S. Meres.
Let Hunter enter
L.bg.

MERES: There must be someone in Section 3 I can talk to. Oh forget it.

HUNTER A: What is it Meres?

23. CUT 4C
M.C.U. Meres

MERES: Snell's in New York - and he's been there three days.

24. CUT 1
a/b
Crab R. with Hunter as he moves to desk - letting Meres body edge frame.

HUNTER A: I know.

MERES: Then excuse the impertinence, sir - but why the ..... why the hell ask me to fetch him, then ?

HUNTER A: Who asked you ?

25. CUT 2
M.C.U. Hunter

MERES: You did!

26. CUT 1
a/b

HUNTER A: Did I ?

MERES: We were arresting Callan - you telephoned his flat, and ... Section 3 ...

27. CUT 2
a/b
Push in to C.U. for end of speech.

Cam. 4 next, shot 28.

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HUNTER A: Go on - tell me all about Section 3 and Callan - and what you were doing arresting Callan - because I'm damned if I know anything about it!/

28. CUT 4
C.U. Meres

CUT T'C SCANNER THEME

Caption: End of Part 1

TAPE STOP 1 to B: 2 to J: 3 to C

END OF PART 1

CLOCK:
VTR/ABC/7725 Pt. 6

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SCENE 27. DAY 3. DAY.

INT. LONELY'S FLAT

29. F/U 2J
C.U. Lonely. Pan to box but hold tight 2-shot with box.

TAPE RUN — to repo. Cam. 2 if necessary
Cam. 2 moves to K.

SCENE 28. DAY 3. DAY.

30. F/U 1B
3-shot

INT. HUNTER'S OFFICE.

BOOM
C.1

31. CUT 3C
M.C.U. Sir John

HUNTER A: You know Sir John don't you?/

32. CUT 1
a/b

SIR JOHN: Section 3 haven't got Callan. /

33. CUT 4C
M.C.U. Hunter

MERES: They say not. /

HUNTER A: They haven't. So we can take it the other side have.

34. CUT 1
C.U. Meres

Because of your co-operation/he thinks he was arrested by us.

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35. CUT 2K
3-shot. Meres L.fg./
Hunter C/Sir J.R.
/4 to J/

MERES: It sounded like you./

HUNTER A: There are dozens of men who could sound like me. I'd've thought common sense would have made you check back./

36. CUT 1
a/b

MERES: I'm sorry Sir, we did use the code word./

37. CUT 3
a/b

SIR JOHN: So right at this moment, Callan is probably blabbing everything he knows about the job he was on./

38. CUT 1
a/b

39. CUT 2
a/b

MERES: Not Callan./

40. CUT 1
a/b

HUNTER A: Can you find Lonely?/

MERES: I think so.

HUNTER A: Then find him and see what he can tell you./ Though I doubt if it's very much.

41. CUT 2
C.U. Hunter
/1 to J/

42. CUT 4J /
CU beer can up to face with hand, then hold Lonely throughout
/2 to H/

BOOM A.5

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SCENE 29. DAY 3. DAY.

INT. LONELY'S FLAT.

CU Beer can, up to face with hand, then hold Lonely throughout.

FX. Police car arrivin Door slam.

43. CUT TO

C.U. file.
Pull back to see Meres.
Pan with file to Hunter.
Pull back round desk as he comes to desk to hold Hunter L.fg./ Meres R.bg.

BOOM C.1

SCENE 34. DAY 6. DAY.

INT. HUNTER'S OFFICE.

MERES: Writing Callan off?

HUNTER A: A week on the missing list! NODS.

MERES: I take it as only he and you knew the job he was on he could give them a lot.

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HUNTER A: If they could make him talk - yes.

LIZ: Sir?

HUNTER A: Full clearance on Meres in yet?

LIZ: Only for the last twenty years.

44. CUT 2H
Tight 2-shot

HUNTER A: That's enough. / Right back to your Prep. School.

MERES: I've been suspect?

Crab R. with Hunter - holding 2-shot. Meres L.fg./Hunter R.bg.

HUNTER A: Everybody in the Department is suspect. There's a leak, and it's somebody who's been in the Section for a long, long time.

MERES: Callan was working on that?

HUNTER A: Callan I could trust. The reported leakage often concerned matters that Callan couldn't have known about. /

45. CUT 1
C.U. Meres

46. CUT 3 (as he turns)
M.C.U. Hunter

MERES: How did you uncover it? /

47. CUT 1
a/b

HUNTER A: When I was in Moscow. /

MERES: If they made Callan talk they'd know their man was in jeopardy. /

48. CUT 3
a/b

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HUNTER A: Exactly, then we'd never find him. Whoever the plant is - his background is watertight. There'd only be one alternative - close down the Section and remove everybody in it./

49. CUT 1 a/b

50. CUT 3 a/b — MERES: The lot of us? Liquidation?/

51. CUT 1 a/b — HUNTER A: You know the rules./

MERES: Then let's hope they don't crack Callan./

52. CUT 3 a/b

HUNTER A: And now I've confided in you - let's hope you aren't the leak./

53. CUT 1 a/b

TAPE RUN (Edit point) 1 to K: 2 to M

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SCENE 39. DAY 8. DAY.

INT. LONELY'S FLAT.

54. F/U 2M
M.S. Meres.
Pull back when he rises and pan to door. Let Lonely come into 2/S.
Crab R. with Lonely to head of bed. Let Lonely bring us back to 2/S. with Meres

MERES: Where the hell have you been? We've been searching all over for you.

LONELY: Sorry, guv .. sorry, Mr. Meres - but the rozzers had me, hadn't they? Kept me there three days wouldn't let me have a lawyer, nor anyting!

MERES: Who had you?

LONELY: The Law - the cops.

MERES: Don't give me that - I've been into every nick in the city. Which station was it?/

55. CUT 1K.
C.U. Lonely

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LONELY: Well - I .... come to think of it, I don't rightly know. I didn't ask.

MERES: You didn't ask!

LONELY: It wasn't really a nick - it was this big warehouse. But they were coppers -

56. CUT 2 C.U. Meres — where Mr. Callan is. /

57. CUT 1 a/b — MERES: Where? /

LONELY: In this warehouse place.

MERES: For God's sake, Lonely, where?

LONELY: I don't know, Mr. Meres.

MERES: Come on, man.

LONELY: Well - you see - it was a closed van they took me in - and brought me back

58. CUT 2 Tight 2/S. — in./

59. CUT 1 a/b — MERES: What did they want you for? /

LONELY: Murder! But Mr. Hunter - the bloke what let me out - he said it was all

60. CUT 2 — a mistake./(LONG PAUSE)

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61. CUT 1
a/b

MERES: Hunter?

62. CUT 2

2-shot.
Pan them to door.
Crab L with them.

LONELY: Yea - he said it was a mistake.

MERES: Right Lonely, move. You're coming to Headquarters.

TAPE RUN (edit point)
1 to B: 2 to N: 3 to B

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SCENE 44. DAY 8. DAY.

INT. HUNTER'S OFFICE.

63. F/U 3B
T.C.U. Meres oh the move.

64. CUT 2N (As Meres turns)
C.U. Hunter

MERES: Nothing, not a smell. /

65. CUT 3
a/b

HUNTER A: There must be something, Meres. /

MERES: There is definitely somebody having Callan on.

HUNTER A: Is he alright.

MERES: Lonely? Oh he's alright. Scared but he's trying hard. /

66. CUT 1B
2-shot -
Hunter & Meres

HUNTER A: Keep trying.

67. CUT 3
a/b

Why Meres? Why go to all this trouble? /

68. CUT 2
M.S. Hunter.
Push in to gun.

MERES: Interrogation Sir? /

HUNTER A: There are quicker ways. No man could last a week.
I feel at times like this mor than a little paranoic. Full alert Meres - I think we are in for a little trouble.

TAPE RUN (edit point) 2 to B: 4 to B

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SCENE 4. DAY 2. DAY.

INT. HUNTER'S OFFICE.

69. F/U 2B
C.U. map.
Pull back and
Pan to 2/S.
Hunter/Callan

CALLAN: 124 Minegur Street. The photograph did the trick - he's been seen.

HUNTER A: I want you to watch him. See where he goes - who he meets.- Get a room opposite - twenty four hours a day, Callan.

70. CUT 4B
C.U. Callan
Pan L with him

CALLAN: Me and who else?

HUNTER A: Just you.

71. CUT 1B
2/S. Hunter L.fg./
Callan R.bg.

/4 to C/

CALLAN: Come off it./ You've got a whole flaming department geared for surveillance jobs - one man - me - no can do.

72. CUT 3B (on H's turn)
T.C.U. Hunter

HUNTER A: One man - will have to do. Can't spare anyone else at the moment. The Soviet President is coming over in a couple of days. I've got everybody out checking all the political undesirables you can think of in the book. Besides which, you're the only one I can trust./

73. CUT 1
a/b
/3 to C/

Cam. 3 next, shot 74

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Hold Hunter as he moves L. round desk. Come back to 2/S. with Callan R.bg.

CALLAN: Then would you mind filling me in on the whys and wherefores? John. /

74. CUT 3 _ _ /
M.C.U. Hunter

HUNTER A: Just watch and report ..... directly to me - nobody else - just to me. /

75. CUT 1 a/b

CALLAN: You're being very secretive. Anybody'd think it was you they were after. /

76. CUT 4C _ _
T.C.U. Hunter

77. CUT 3C _
C.U. Callan

78. CUT 4 Is it? /
a/b

79. CUT 1 HUNTER A: You know the rules. /
a/b

CALLAN: If I don't get to know what it's all about. The job's not possible. /

80. CUT 4 _
C.U. Hunter

81. CUT 1 HUNTER A: Callan/- sit down and take that
a/b

82. CUT 4 _ chip off your shoulder. / Striker is a radio
M.S. Hunter

83. CUT 3 operator for the opposition. /

TAPE STOP (Edit) ONTO ROSTRUM: Cam. 3 to A 1 to A Cam. 4 to A 2 to A

ON CLOCK:
VTR/ABC/7725 Pt. 7

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F'U T/C T'C

16 mm/35 mm track.
Callan showing photographs to Publican/Shopkeeper/
Landlayd/Mother
R.T.

CUT CAPTION SCANNER
Caption: A

CUT T/C
16 mm film
R.T.

CUT CAPTION SCANNER
Caption: B

CUT T/C
16 mm film.
R.T.

CUT CAPTION SCANNER
Caption: C

CUT T/C
16 mm film.
R.T.

CUT CAPTION SCANNER
Caption: D

CUT T/C
16 mm film
R.T.

84. CUT 3A
2-shot Striker's hand
and Susanne R.bg.
Crab R. Panning Susanne
to 2-shot with Kenny.

BOOMS
A.1/B.

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SCENE 2. DAY 1. DAY.

INT. STRIKER'S BEDSITTER

85. CUT 1A
L.S. thro' bed.
Striker L.fg./
Kenny R.bg.

KENNY: It's Striker he's looking for all

86. CUT 4A
C.U. Striker

right - got a clear photo./

STRIKER: Then it's a bloody good job I

87. CUT 2A
C.U. Susanne

went to ground isn't it?/

88. CUT 4 a/b

SUSANNE: Susanne ... they were onto Striker./

89. CUT 2 a/b

Will do./

90. CUT 3 a/b

You're to break cover ... get yourself seen about the district.

91. CUT 1
C.U. Kenny

It's confirmed - we kill Hunter./

92. CUT 4
C.U. Striker

93. CUT 3
C.U. Susanne

TAPE RUN (Edit point to T'C) All cams. to D

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SCENE 5. DAY 2. DAY.

INT. STRIKER'S BEDSITTER.

94. F/U 3D
C.U. Susanne. Hold her - pulling back and panning R. to 3-shot with Kenny & Striker

SUSANNE: Yesterday - yes. (BEAT) He's on the second floor directly opposite. (BEAT) Yes - everything - where he eats - drinks. Everything. (BEAT) Right. (BEAT) Right - I'll mobilise them. Tonight. You can go out for a last little drinkies. How'd you like that eh?

95. CUT 4D
T.C.U. Striker

96. CUT 3
a/b

97. CUT 1D
M.S. chair at door. Pan slowly to Callan - then stay with him. Bring Hunter into fg. When he comes in holding Callan bg.
4 to E
3 to E

We only want to fix his phone and put bugs in his bed.

SCENE 6. DAY 2. NIGHT.

INT. EMPTY ROOM.

HUNTER A: You should keep this door locked.

CALLAN: You expect a lock for three pounds a week? Don't worry I'm getting it fixed.

98. CUT 4E
C.U. loudspeaker and bottle. Then use bottle and glasses to achieve 3 C.U.s of Striker/ Susanne/Kenny

BOOMS C.2/ B.2 DISTOR

Cam. 1 next, shot 99

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SCENE 7. DAY 2. NIGHT.

INT. STRIKER'S BEDSITTER:

HUNTER A: I called earlier ..... C.2 DISTORT

CALLAN: You should have tried the pub down the road.

HUNTER A: I take it Striker was there.

CALLAN: I was outside in the road.

HUNTER A: Could you get into his flat tonight?

CALLAN: While he's there? How?

HUNTER A: Walk through the front door. Nobody would notice. It's an Earls Court flat. None of the tenants know who the other tenants are.

CALLAN: Except that that place is an opposition house. The landlord when I called, denied knowing Striker .. so it must be. /

99. CUT 1D
2-shot
Hunter L.bg./
Callan R.fg.

Cam. 3 next, shot 100

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HUNTER A: There's a handy drainpipe.

CALLAN: I'm not trained as an acrobat.

HUNTER A: Lonely?

CALLAN: There'd have to be a very good reason.

HUNTER A: Striker transmitted this afternoon - he uses a one-time code when he transmits ... that means he's got a one-time code pad somewhere in that flat - I'd like a copy. It's got to be in there. We need it.

100. CUT 3E (on rise)
M.S. Hunter.
Let Callan enter
R.bg. to 2/S.

CALLAN: If I took it, he'd know, wouldn't he? That we'd pick him up.

HUNTER A: You photograph it and Lonely puts it back again. Easy enough.

101. CUT 1
C.U. Hunter

CALLAN: Perhaps. Is it that important?

HUNTER A: To me. Yes. I think it will tie in with what I learned in Moscow.

102. CUT 4E
M.C.U. Striker.
Follow bottle to
Susanne then Pull
back with her to
bed holding Striker
R. of frame.

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BOOM
B.2
Tracking back

SCENE 9. DAY 2. NIGHT.

/1 to E/ INT. STRIKER'S BEDSITTER.

STRIKER: Well?

SUSANNE: Mmmm? Oh - let him come - let him go.

103. CUT 3E
2-shot.
Lonely/Callan

BOOM
C.2

SCENE 10. DAY 2. NIGHT.

INT. EMPTY ROOM.

LONELY: Go in through the flippin' window while the charlie's in there kipping?
You're off your rocker.
What am I looking for?

CALLAN: I don't know. Any odd-looking bundle of papers with odd letter written in blocks like this ... it'd be hidden.

Push in slightly and crab L to hold 2-shot

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CALLAN: Cont'd ..... Maybe a writing pad. It could be a book - I don't know. Just have a look - see if there's anyting that doesn't fit in with the rest of the room.

LONELY: Not an easy job with the bloke right there.

CALLAN: You've done it before.

LONELY: Who has?

104. CUT 2D
C.U. Callan

CALLAN: You have./ Wasn't it you who told me you'd done a country castle? You'd been in the bedroom knocking off her ladyship's sparklers while she was with the leading man from the local rep. not two yards from you? Didnt you? Didn't you tell me that -/

105. CUT 3
C.U. Lonely

106. CUT 2
a/b

CALLAN: Bloody liar!

107. CUT 3
a/b /

/2 to C: 3 to D/ SCENE 10A - WINDOW - NIGHT.

108. CUT 1E
C.U. drainpipe.
See hand into shot -
2nd hand into shot -
L. hand moves arm -
wall L. - go with it.

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BOOM
A.3

109. CUT 2C
C.U. window ledge
See L. foot into shot.
Let R. Foot join it.
2 to D

110. CUT 1E
M.C.U. catch on window.
Hands and head into shot.

SCENE 11. DAY 2. NIGHT.
INT. STRIKER'S BEDSITTER

111. CUT 3D
As directed
1 to C
4 to A

BOOM
B.1
FX.
Faint dripping noise

SCENE 12. DAY 2. NIGHT.
EXT. EMPTY ROOM

112. CUT 1C
M.S. Callan at window

BOOM
C.2

TAPE RUN (edit point) Cam. 3 to J
1 to A

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113. F/U 4A
As directed

BOOM
C.2

SCENE 13. DAY 2. NIGHT.
INT. STRIKER'S BEDSITTER

114. CUT 1A (Thro' cam. trap)
L.S. under bed.

SFX.
Faint distant door slam

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115. CUT 3J
Body and Lonely. See his face coming up. Then hold him to out of window.

/1 to C/

SCENE 14. DAY 2. NIGHT.

INT. EMPTY ROOM

116. CUT 4A
C.U. Striker

BOOMS A.4/ C.2

117. CUT 1C
M.S. Callan at window.
Pan with Callan as Lonely comes in.
Hold 2-shot throughout.

LONELY: Here - take it. Let's get out of here.

CALLAN: Hang on - you've got to put this back.

LONELY: Not on your nellie, mate. Not bleeding likely. Not with him up there.

CALLAN: He saw you?

LONELY: Not him. He couldn't - not him. Somebody's done him - he's a stiff he is. /

118. CUT 2D
C.U. Callan

TAPE RUN (edit point) 1 to D: 2 to G: 3 to F: 4 to G

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SCENE 18. DAY 3. DAWN.

INT. EMPTY ROOM.

119. F/U 1D
M.C.U. Callan & box

120. CUT 3F
Group up stairs

121. CUT 4G
Group in hall.
See Meres knock
/3 to G/

122. CUT 1
a/b

123. CUT 4
a/b
Heavy kicks in door

124. CUT 1
L.S. Group

CALLAN: If you'd given me a second - I'd have opened it, wouldn't I? What the hell do you want ? /

125. CUT 2G
C.U. Meres

126. CUT 4
C.U. Callan

MERES: You. /

127. CUT 2
a/b

CALLAN: I didn't know you cared. /

128. CUT 4
a/b

MERES: You're under arrest, David./

129. CUT 2
a/b

CALLAN: You what! What's the charge./

MERES: Espionage - Para 19 - Defence of the Realm Act 1949./

130. CUT 1
Group.
Chair fg.

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CALLAN: Get lost!

MERES: What was that for ?

131. CUT 3G (thro' door) M.L.S. Haynes — HAYNES: He was going for it. / Hello? Yes Sir? — SFX. Telephone Bell

132. CUT 1 a/b — For you/- Hunter, sir.

133. CUT 3 C.U. Meres — / MERES: Sir. Collect Snell and bring him to HQ .... Right ..... Shall I bring

134. CUT 1 (as Meres turns Head) Group shot — in Callan first,/or .....? Right Sir.

135. CUT 3 2-shot. Haynes/Meres — / You're to take Callan in. I'm to collect Snell.

HAYNES: Who's Snell?

MERES: A head-shrinker who's good at getting questions answered.

HAYNES: Oh - Meres, stay in call - we shall need to ask you a few questions as well.

TAPE RUN (edit point) 2 to D: 3 to H

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SCENE 22. DAY 3. DAY.

INT. EMPTY ROOM

136. CUT 3H
Lonely up stairs.
Pull back to door
with him.

LONELY: V/O: Mr. Callan!

137. CUT 1D
M.S. Lonely.
Stay with him.

138. CUT 2D
Lonely and box.

F A D E S O U N D A N D V I S I O N

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